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РОЗВИТОК МЕДІА КУЛЬТУРИ ПІД ЧАС ВІЙНИ ТА ПІСЛЯВОЄННОГО ПЕРІОДУ В УКРАЇНІ ТА ЇЇ ВПЛИВ НА СВІТОСПРИЙНЯТТЯ КРАЇНИ

Анотація. *Стаття розглядає виклики та можливості України в сфері медіавиробництва, аналізуючи, як обмежена кількість якісного контенту та зруйнована інфраструктура вплинули на глобальний імідж країни. Підкреслюються приклади інших країн, таких як Японія та США, де сильна медіаприсутність підвищує культурну ідентичність і приваблює туризм. Основна увага приділяється потенціалу медіа формувати сприйняття та об'єднувати Україну, наголошуючи на потребі в освітніх покращеннях та стратегічних інвестиціях у медіасектор.*

Ключові слова: *культурна репрезентація, післявоєнне відновлення, медіавиробництво України, економічний розвиток, глобальне сприйняття.*

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THE DEVELOPMENT OF MEDIA CULTURE DURING THE WAR AND POST- WAR PERIOD IN UKRAINE AND ITS IMPACT ON THE COUNTRY'S WORLDVIEW

Abstract. *The article examines Ukraine's challenges and opportunities in media production, analyzing how limited high-quality content and disrupted infrastructure have affected the country's global image. It highlights examples from other nations, such as Japan and the United States, where strong media presence boosts cultural identity and tourism. The focus is on the potential of media to shape perceptions and unify Ukraine, emphasizing the need for educational improvements and strategic investment in the media sector.*

Keywords: *cultural representation, post-war recovery, media production of Ukraine, economic development, global perception.*

Introduction. Ukraine has faced significant challenges in media production, leading to a devaluation of the country's image in global popular culture. Prior to the war, the dearth of media content contributed to a limited international understanding of Ukrainian culture, often conflating it with neighboring post-Soviet states such as Russia and Belarus. The ongoing conflict has exacerbated this issue, as many media production facilities have been destroyed or disrupted.

However, media content is an incredibly powerful tool for promoting a country's culture and global perception. The United States offers a prime example, consistently producing hundreds of films, music tracks, and various media content. Similarly, Japan has prioritized media content production, significantly increasing global interest in its culture and boosting tourism as well as attracting skilled immigrants from around the world.

For instance, Japan welcomed 25,066,100 tourists in 2023 and 31,882,049 in 2019 [1]. In contrast, Ukraine received only 3.97 million visitors in 2021, before the full-scale invasion [2]. Moreover, in 2021, the majority of visitors to Ukraine arrived from neighboring countries, such as Moldova (519,906), Romania (208,969), Poland (108,080), Hungary (60,442), and Slovakia (31,715). While Japan also receives a significant number of tourists from neighboring countries, it also attracts visitors from the United States, with over 2 million arrivals in 2023 alone. This is especially noteworthy considering that in 2020 and 2022, due to the COVID-19 pandemic, Japan experienced a significant decline in tourism, with a total of only 4.12 million visitors from all countries combined in 2020 [3].

In addition to increasing tourism and promoting cultural understanding abroad, prioritizing media production within the country can also address domestic challenges, such as the prevalence of Russian language among Ukrainian children. Many young people primarily speak Russian from an early age, often failing to see the value of learning English or Ukrainian. While large-scale media projects like films, music, and cartoons play a significant role, a substantial portion of content consumption nowadays occurs online, generated by individual users. Platforms like YouTube, SoundCloud, and TikTok have become integral parts of our lives and exert a profound influence on our worldview. However, given the predominantly amateur and independent nature of content creators on these platforms, it would be extremely difficult and perhaps counterproductive to directly influence the development of Ukrainian media content on such platforms. Based on the aforementioned points, the *goal of this study* is to investigate the challenges of growing the media production industry in Ukraine, assess its significance, and explore methods for its improvement. The research will also utilize case studies of other countries that have successfully promoted their media content.

Research results. The primary challenge facing Ukraine is the lack of high-quality education in specialized fields such as sound engineering, screenwriting, camera operation, animation, and landscape design. While there are generalized programs in "film and television," "sound engineering," and "music," these often fail to provide students with the specific skills and competencies required to develop Ukraine's media landscape [4]. Moreover, the modernization of these specialties is lagging behind. Most universities cannot offer exciting and up-to-date education; instead, they provide outdated and traditional programs. As a result, even after graduating, few students possess the skills to create high-quality content, and many lose interest in the field and pursue other careers.

Beyond education, Ukraine also grapples with the influence of Russian culture. Despite the ongoing war, Russian culture remains pervasive in Ukrainian society. From a young age, children are exposed to Russian content, from popular online platforms like YouTube and TikTok to films, music, and other forms of art. This exposure shapes their worldview and diminishes their interest in Ukrainian content. Several factors contribute to this phenomenon.

Ukrainian-language content in Ukraine is underdeveloped, both in terms of quantity and quality. Most domestically produced films are overtly patriotic and fail to resonate with younger audiences. Additionally, these films often suffer from poor production quality, as the primary goal of many filmmakers is to secure government grants.

Some children in schools communicate in Russian, creating a perception among their peers of the language's prevalence and correctness. Moreover, there is ongoing discussion about implementing bans on speaking Russian in educational institutions. This approach is unlikely to be effective and may even lead to increased resistance among students. Instead of imposing prohibitions, it is essential to create incentives and foster interest in the Ukrainian language.

Our English language education program is of a very poor quality. Most students lack proficiency in English and have little motivation to learn it. This leads to students choosing the path of least resistance.

Based on this, the reasons why children are not interested in developing Ukrainian content are its scarcity and the lack of high-quality examples to inspire them. Additionally, limited English language proficiency plays a significant role. Faced with these two primary factors, children often opt for the easier choice of consuming Russian content.

Therefore, the primary challenge in developing Ukrainian media culture is the lack of future creators in the post-war period. The Ukrainian government must address two key issues as soon as possible: the poor quality of Ukrainian content and the inadequate English language education program. Addressing these two factors will help to foster interest among young

people in creating and developing Ukrainian-language content for both domestic and international audiences.

Another significant issue in Ukraine is the system of film grants. While the concept of providing grants to support filmmaking is commendable, as it can stimulate the development of media culture and empower smaller teams without substantial budgets to start their projects, the implementation of this system has been problematic. Many films produced with grant funding have been overly patriotic and of poor quality, which does little to enrich the media landscape and instead reinforces negative stereotypes about Ukrainian production.

However, there is positive progress. Since the full-scale invasion began, more people have switched to Ukrainian, and some have started learning English. This boom in young content creators has been driven by a desire to showcase the strength of Ukrainian media production. In the past two years, there has been an extraordinary influx of users from the Russian media space who have switched to Ukrainian or English-language content on YouTube. The development of the Ukrainian media landscape has transitioned from a slow, gradual process to an explosion of new, unique content creators producing incredible work, ranging from educational historical videos and entertaining content to music, films, and stunning visual art.

Beyond cultural and entertainment content, the media landscape can also be used for education and highlighting societal issues. During wartime, numerous volunteers and individuals have emerged to educate the public on the fundamentals of economics, Ukrainian history, and current events in our country. Public figures such as STERNENKO and Serhiy Prytula have leveraged media platforms to address pressing issues in Ukraine, advocate for reforms to strengthen the defense industry, and ensure the country's security. Amidst the ongoing conflict, as funds for military support dwindle, these volunteers have successfully raised millions through their social media channels to aid the armed forces. Therefore, media serves as a powerful tool not only for entertainment, culture, and tourism but also as a vital source of information and unity during wartime.

In 2023, Ukraine witnessed the release of a remarkably budget-friendly 3D animated film "Mavka. The Forest Song" [5] which captured the attention of audiences worldwide. The animation quality was highly praised by critics, who noted its striking resemblance to the style of renowned Pixar animations. The film's simultaneous release in multiple languages facilitated its broad distribution and garnered a global following. Produced with a budget of approximately 187.2 million hryvnias, the film generated over 667.9 million hryvnias in box office revenue, a significant achievement for Ukrainian cinema. This success has positioned Ukraine as a country capable of producing high-quality, cost-effective media content, attracting international interest and investment. While the film was met with some criticism due to the team's limited experience in 3D animation, which resulted in certain technical shortcomings, it undoubtedly laid the foundation for the growth of Ukrainian animation. This project has demonstrated the talent and potential of Ukrainian animators, and with continued development, Ukraine can become a major player in the global production of high-budget, professional media content.

Ukraine is also renowned for its globally recognized video game franchises. Series such as "S.T.A.L.K.E.R.", "Metro", and "The Adventures of Sherlock Holmes" [6] have garnered significant followings worldwide. Despite a rich history, the Ukrainian gaming industry has often been overlooked. Due to Russian media propaganda, many of the games developed by Ukrainian studios were mistakenly attributed to Russia. As a result, a large number of people worldwide fell victim to this misinformation and associated these games with Russian production. However, the full-scale invasion has exposed many of these Russian falsifications. New projects currently under development by Ukrainian studios further solidify the Ukrainian origin of these games.

Currently, the Ukrainian studio "GSC Game World," renowned for its global S.T.A.L.K.E.R. series, is developing a new installment in the franchise. The game has been showcased at various gaming events, generating immense excitement and anticipation among fans worldwide. Demo versions and trailers have consistently ranked as the most anticipated game of 2024, with many predicting it to be a Game of the Year contender. Additionally, the studio released a documentary chronicling the challenges faced during development, including the impact of the full-scale war. The film highlights the team's resilience and dedication to completing the project. Several employees joined the Ukrainian Armed Forces, further demonstrating the team's unwavering spirit. Fans worldwide eagerly await the release of this long-awaited project. This event has brought significant international attention to Ukraine and its people.

Therefore, it can be said that although our media production sector is currently relatively small, Ukrainians are capable of creating exceptional projects, which bodes well for post-war recognition.

In addition to attracting a global audience with its media products, Ukraine also experiences a boost in tourism. A prime example is the aforementioned "S.T.A.L.K.E.R." game series. Following its release in 2010, the game sparked a surge in tourism to Ukraine, with many visitors seeking to explore the locations depicted in the game, most notably the Chernobyl Exclusion Zone.

Tourism can be a significant byproduct of successful media content production. Japan serves as a prime example. During the early 2010s, as the internet gained widespread popularity, Japan experienced a surge in tourism due to its unique and captivating media content, encompassing anime, television series, music, and art. This cultural phenomenon resulted in a massive influx of tourists, boosting the country's economy and accelerating its development. In 2019 alone, before the COVID-19 pandemic, Japan welcomed over 31.8 million visitors, an astonishing figure. Even after the pandemic, in 2020–2022, Japan remained an incredibly popular tourist destination.

The United States has consistently produced exceptional media content, captivating audiences worldwide. The country's renowned films, video games, music, and other media have shaped global perceptions of American culture and significantly boosted tourism. Moreover, the US has a long history of producing groundbreaking media and the tools to create it. Companies like Universal Audio [7] and API Audio [8] have become synonymous with high-quality audio equipment, while Avid's Media Composer and Pro Tools [9] have become industry standards for film and audio production, respectively. Other companies like iZotope [10] have pioneered innovative audio processing tools. This robust ecosystem of media production and technology has been a significant driver of the US economy. Ukraine, too, should invest in developing both media content and the tools to create it, as these areas are often underestimated.

In addition to attracting tourists, high-quality media content produced in a country enhances its reputation and recognition internationally. Moreover, creating favorable conditions for media production can attract top professionals in the field, encouraging them to relocate and contribute to the country's talent pool.

Media content contributes significantly to the economy, beyond its impact on tourism and reputation. Media producers generate substantial revenue, comparable to large corporations and manufacturing plants. Therefore, it is essential to recognize the media industry as a vital component of the modern economy, rather than merely a source of entertainment.

Conclusion. It can be concluded that media content production, encompassing a wide range of sectors such as film, video games, music, and art, is crucial for any country aiming to position itself as a modern nation of opportunities. Media content shapes a country's reputation

and serves as a reflection of its culture and values. Furthermore, media can be utilized to highlight societal issues and foster unity, which is particularly important during challenging times such as war. In addition to producing media content, countries must create a conducive environment for its development. This fosters a reputation as a 'film-friendly' or 'media-friendly' nation, attracting professionals from around the world and enriching the country's talent pool.

Media production is as valuable to the economy as large corporations and manufacturing plants. This industry generates significant financial resources for the state, enriching its economy. In addition to direct financial gains, media content attracts tourists, further contributing to the country's economic prosperity.

Media production should not be limited to creating final products, but should also actively pursue the development of specialized content creation tools. Drawing on the experiences of countries like the United States, with renowned companies such as Avid [9], iZotope [10], Universal Audio [7], and API Audio [8], the development of tools can generate substantial financial resources and establish a country's reputation as a reliable supplier.

Ukraine is already on the right track to enriching its media content production. Successful projects such as "Mavka. The Forest Song", "S.T.A.L.K.E.R.", "Metro" and "The Adventures of Sherlock Holmes" [6] have already brought Ukraine significant recognition, but this is just the beginning. The country needs more investment in media content creation. In the post-war period, Ukraine has a great opportunity to become one of the world's leading countries in creating high-budget, professional projects. However, this requires a number of changes and a higher priority for this sector.

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